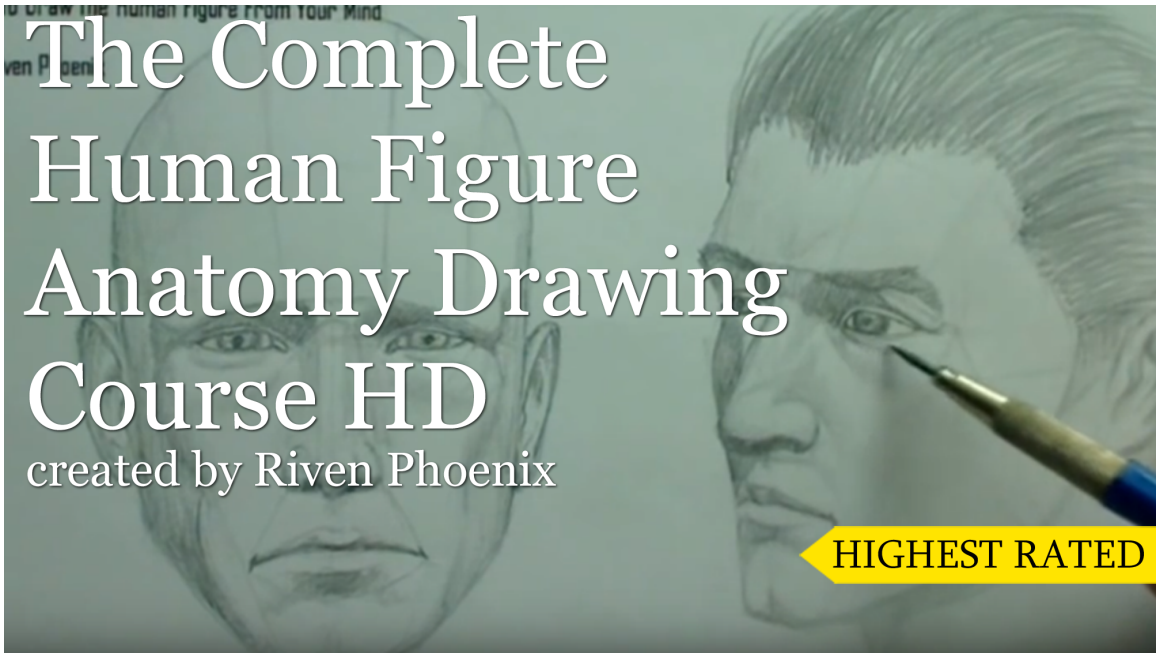


# The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 028 - The Fitting of Scapula on Chest Cavity - View from Front

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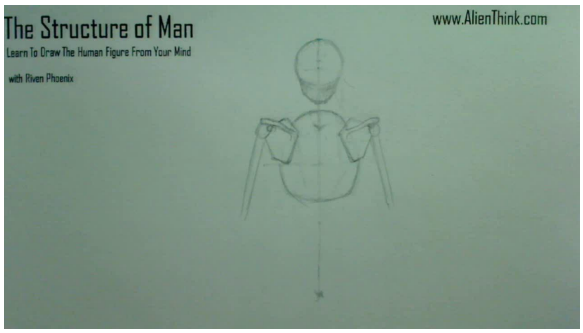
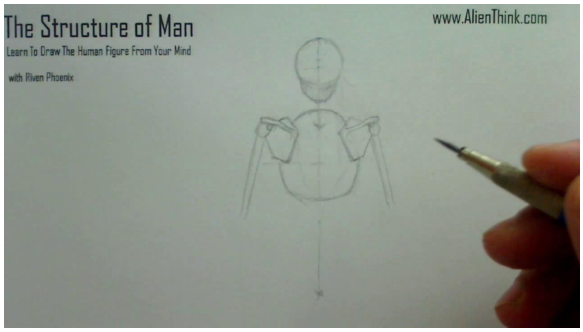
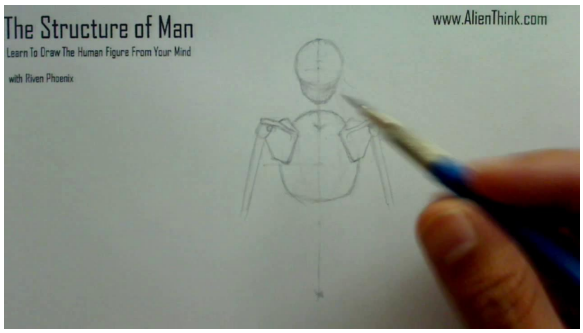
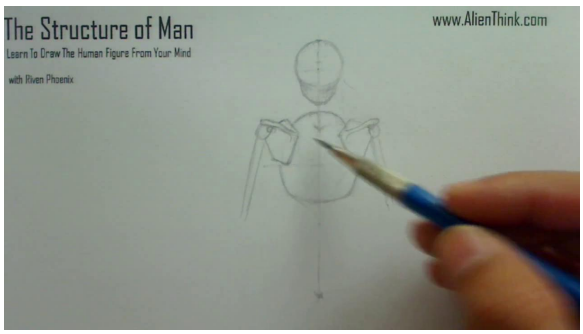
| | | |
|---|---|---|
| 1 |  | Hey guys, my name is Riven Phoenix and welcome to the structure of Man Learned to Draw |
| 2 |  | the Human Figure from your Mind Training course. |
| 3 |  | Okay, so in the previous lesson we looked at how we can, using just simple ratios, be |
| 4 |  | able to put the scapula down. |

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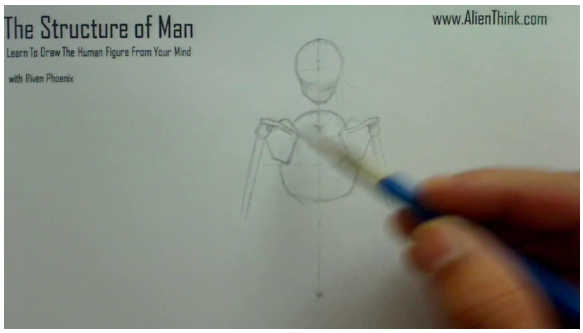
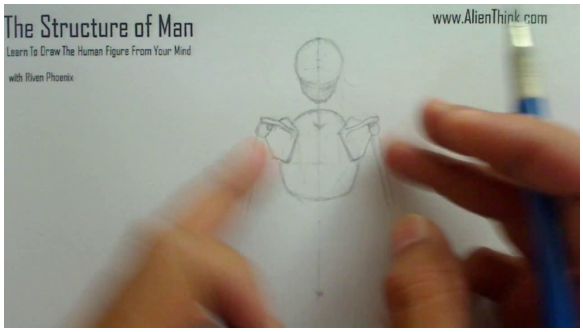
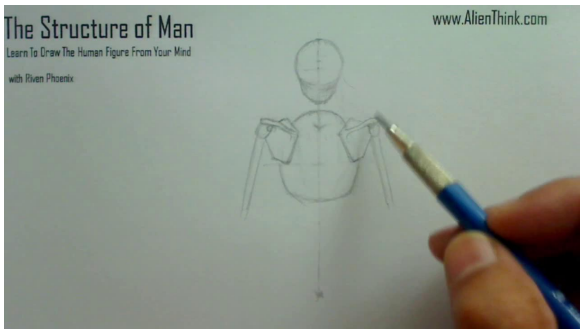
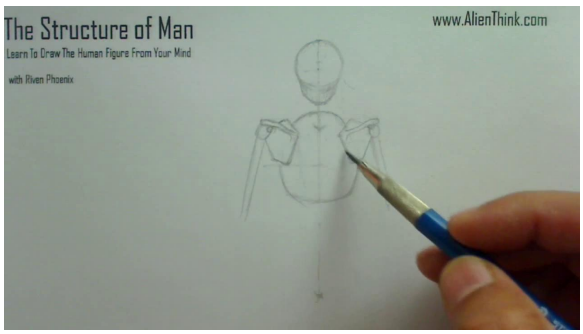
| | | |
|---|---|---|
| 5 |  | Now remember, when I say ratios, we had understood that the scapula can move in and out, by |
| 6 |  | depending on how the muscles are relaxed, sometimes one, your shoulder can be up, one can |
| 7 |  | be down, one can be a little back, one can be a little front, right? |
| 8 |  | So this area here that I'm showing you can move in and out, right? |

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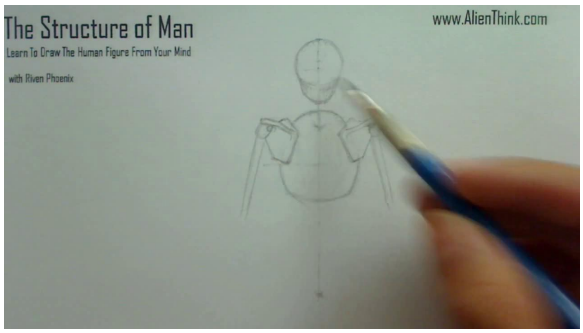
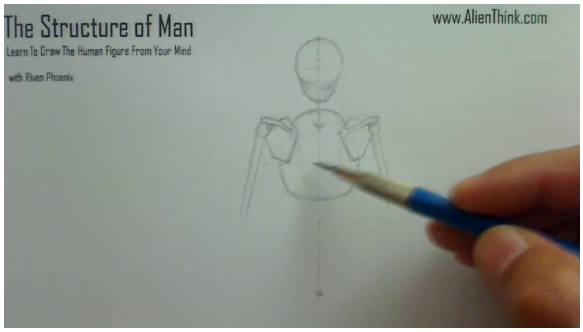
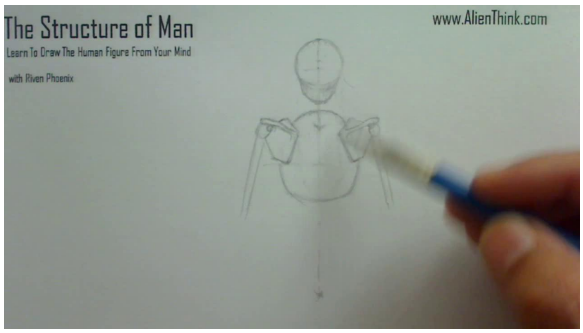
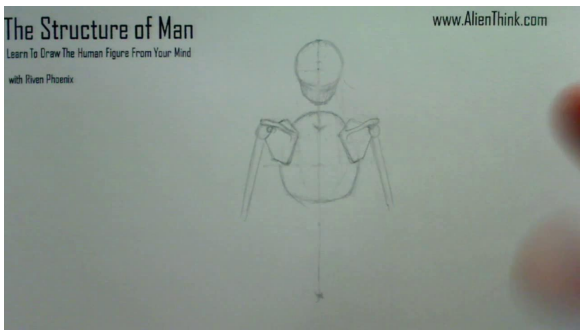
| | | |
|---|---|---|
| 9 |  | So in this template idea, here we're just stating that we just get the half of this |
| 10 |  | and do it this way, right? |
| 11 |  | And this will help you to understand later on, is that there's always like this little |
| 12 |  | difference in a lot of anatomy books, is when you're looking at the back view of the |

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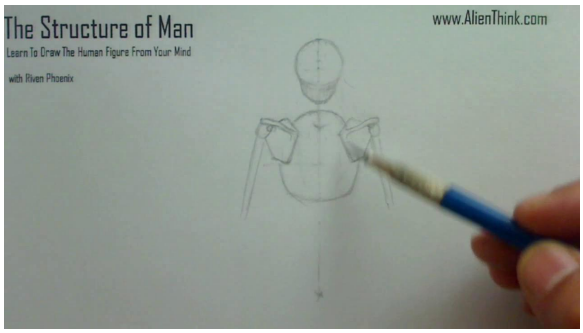
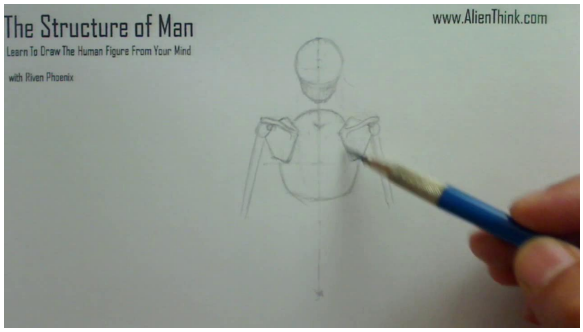
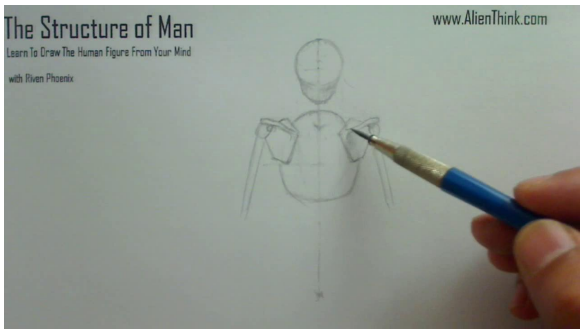
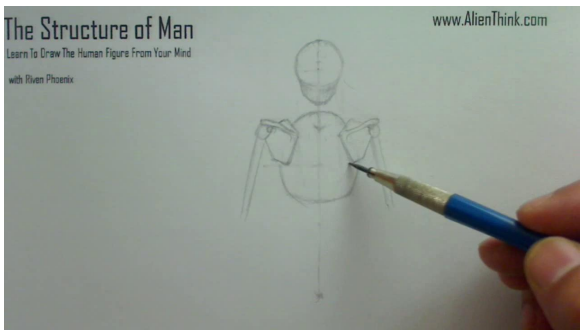
| | | |
|---|---|---|
| 13 |  | muscles. |
| 14 |  | The sum anatomy books just put the muscle for the back here that connects with the neck |
| 15 |  | it goes here, they do this and they don't show like a little bit of this muscle sticking |
| 16 |  | out over here, right? |

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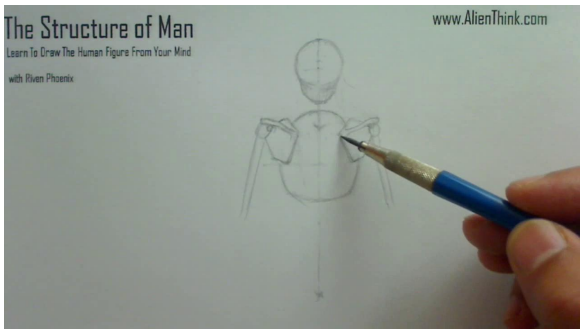
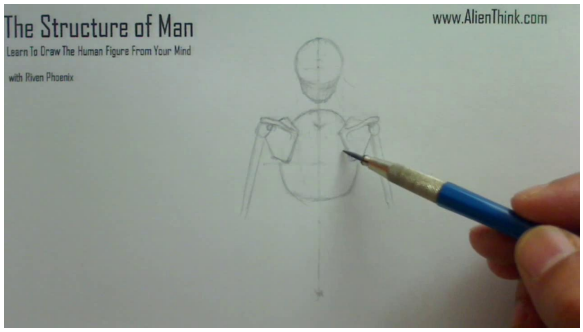
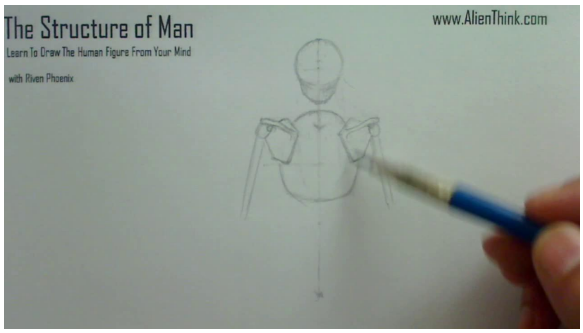
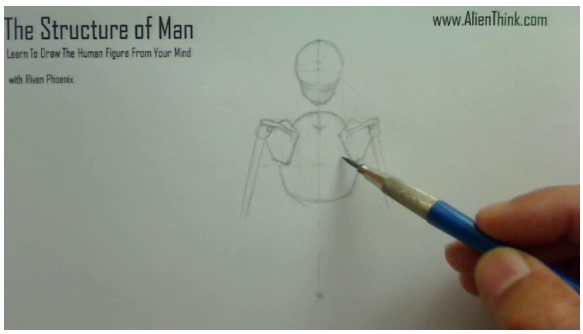
| | | |
|---|---|---|
| 17 |  | It just goes in this way and then the deltoid muscle goes here, but in some books they actually |
| 18 |  | do show that there's an area over here, right? |
| 19 |  | And this is like the things that matter to Michael Angelou a lot because he was able |
| 20 |  | to understand, he just knew where every muscle was and where it was hiding and when it showed |

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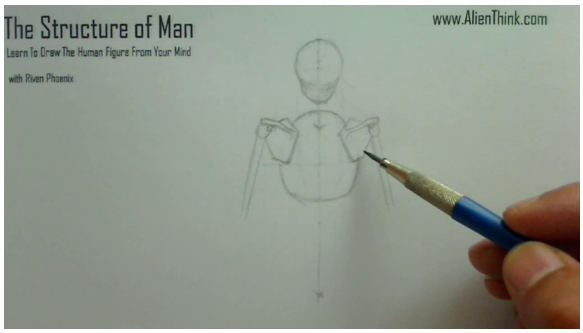
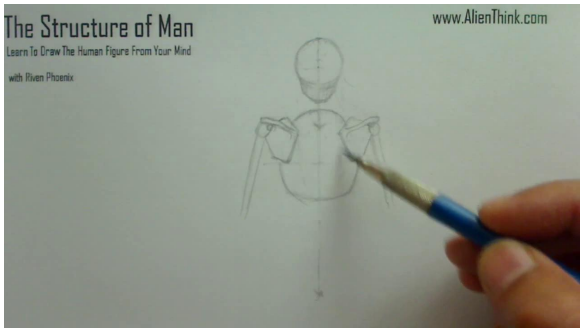
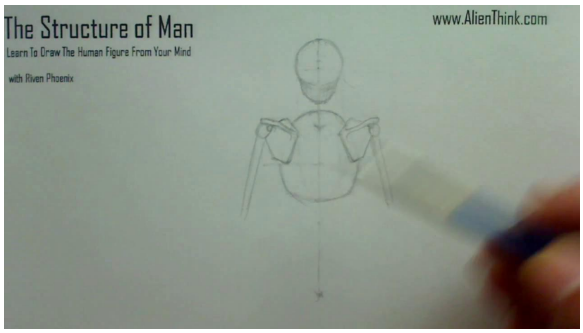
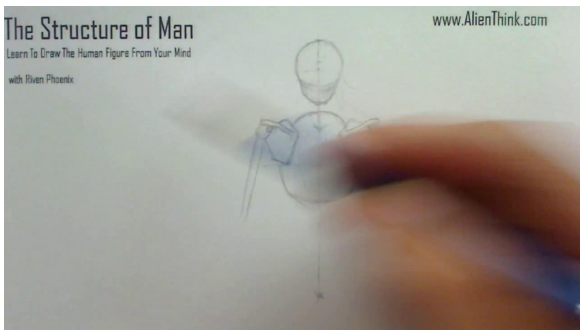
| | | |
|---|---|---|
| 21 |  | up, right? |
| 22 |  | So just be aware of this little difference that you will see in your anatomical books. |
| 23 |  | Okay, so now let's put the scapula on the front view, which is going to be very simple. |
| 24 |  | So here I'm just going to do it on this end over here. |

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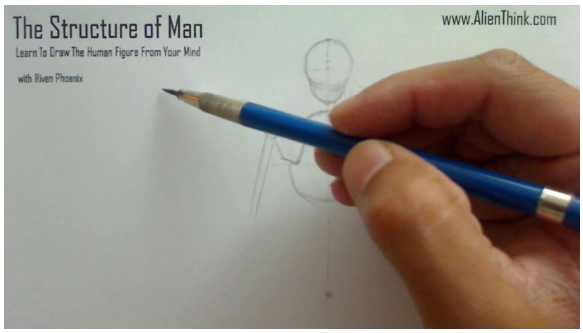
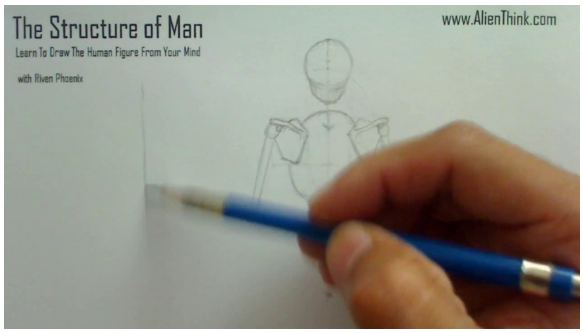
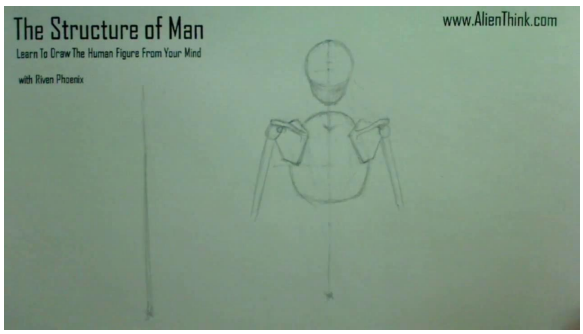
| | | |
|---|---|---|
| 25 |  | Okay, so here I'll do it over here. |
| 26 | | Just going to make a straight line. |
| 27 |  | Again, this is the, we're doing the top of the top section over here. |
| 28 |  | Okay, so here, well, okay, here's going to be the, the pack muscles over here, the bottom |

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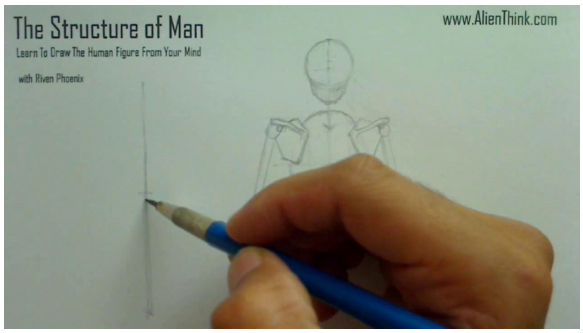
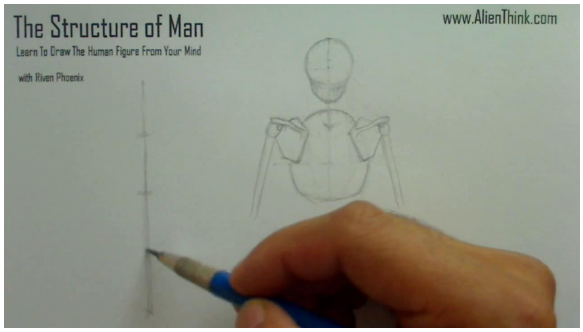
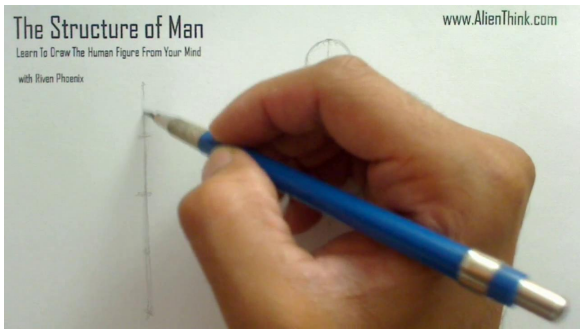
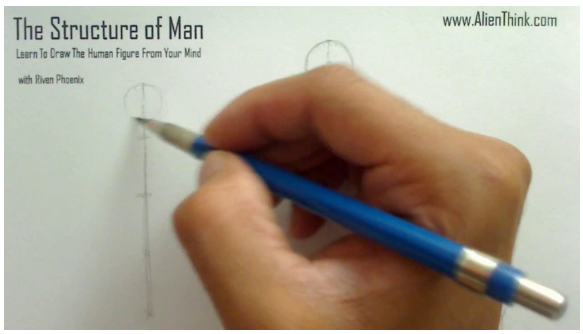
| | | |
|---|---|---|
| 29 |  | of the pack muscles around here, we're going to get the bottom of the chin and then you're |
| 30 |  | going to get the navel. |
| 31 |  | So we already know that over here, we're going to get really just the ball shape over here |
| 32 |  | for the skull. |

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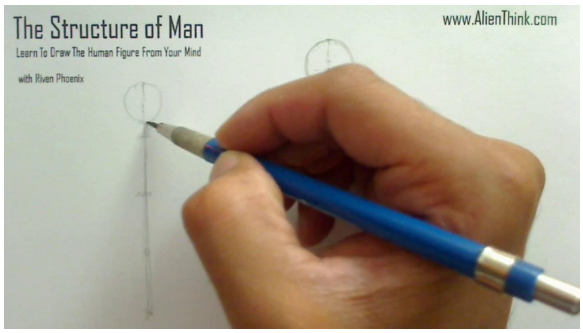
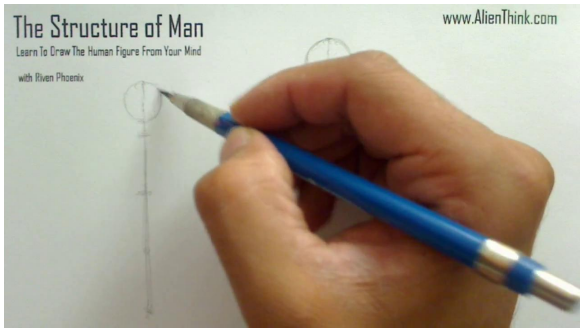
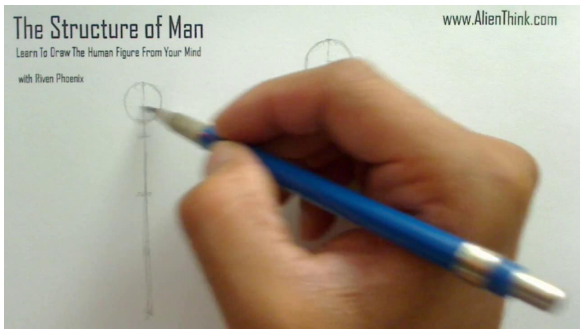
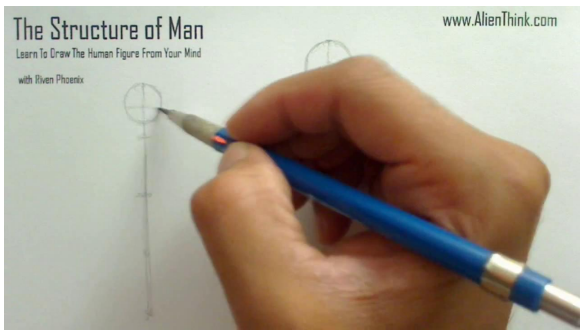
| | | |
|---|---|---|
| 33 |  | Now we're doing the front. |
| 34 |  | So here I'm just going to be sketchy about some of these ideas here, right, and you should |
| 35 |  | be doing the same on your end. |
| 36 |  | Be sketchy about it and then go through the process of cleaning it up, right? |

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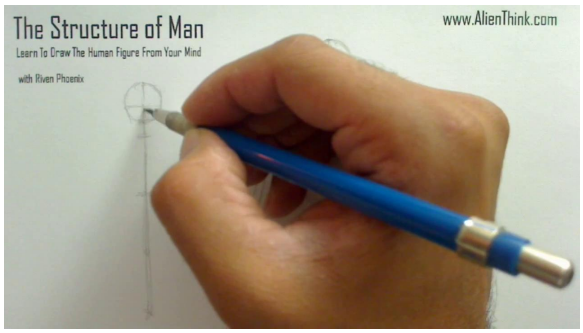
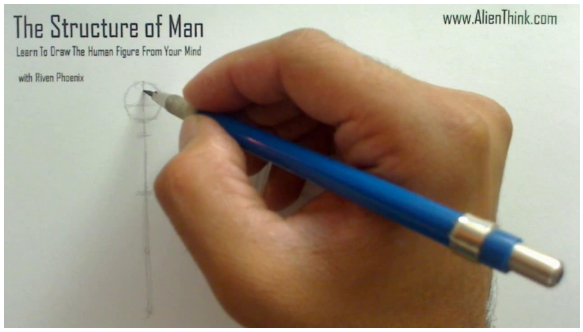
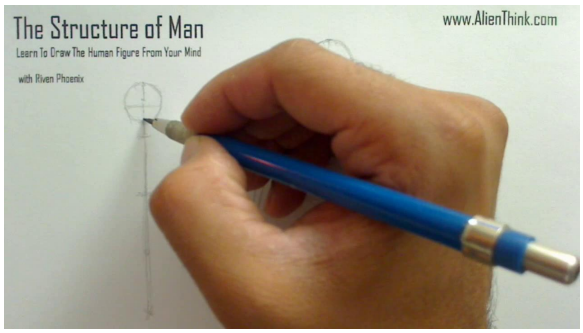
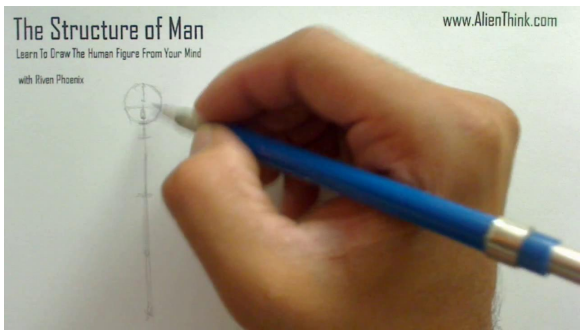
| | | |
|---|---|---|
| 37 |  | Okay. |
| 38 |  | And here is the brow area. |
| 39 |  | I know that the nose is going to be here, just like this, I'm going to get the mouth is |
| 40 |  | supposed to be, you know, over here it's really just understanding, okay, I'm just going |

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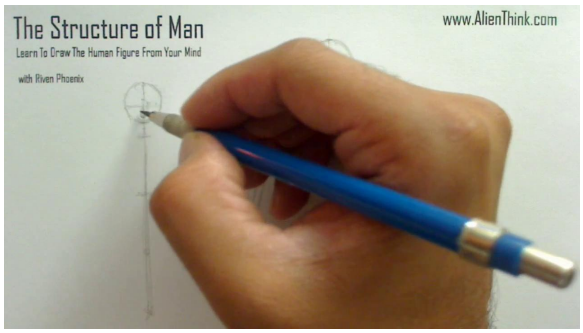
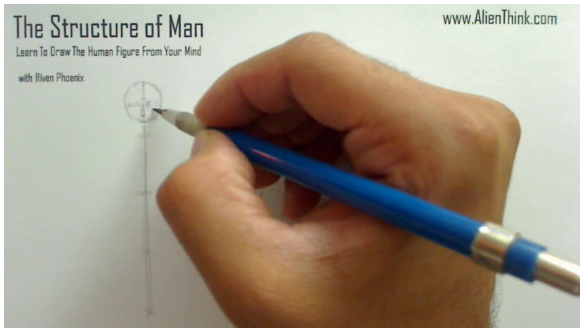
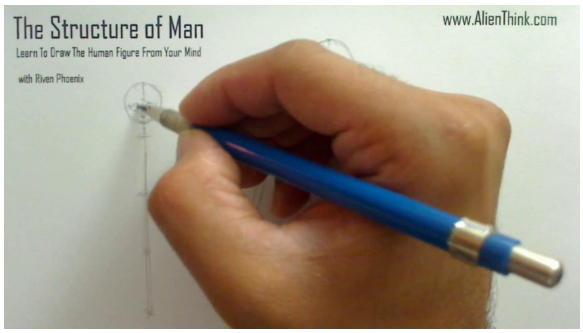
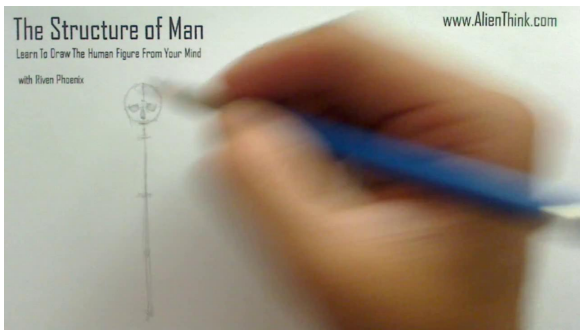
| | | |
|---|---|---|
| 41 |  | to mark out just the lines over here knowing that I have to be under the brow over here |
| 42 |  | and just really start to put the eyes in, right? |
| 43 |  | So a lot of like this sketchy style that I'm showing you is just the rhythm more of a |
| 44 |  | suggestion like this, right? |

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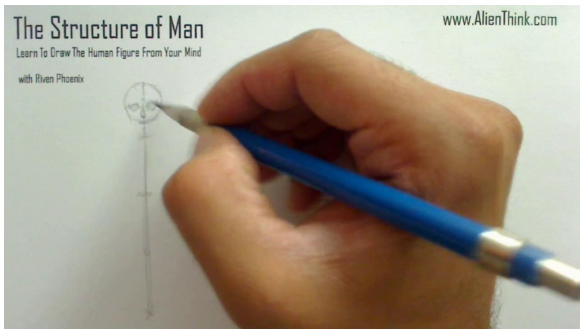
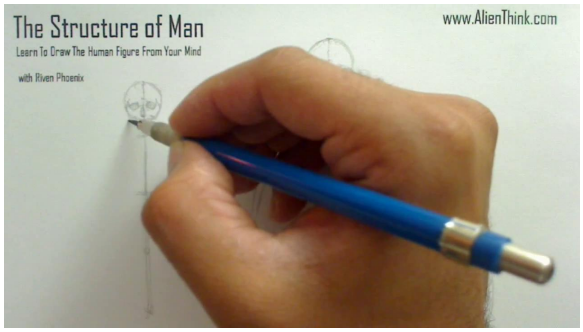
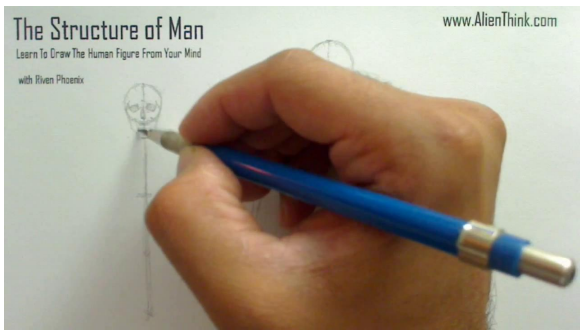
| | | |
|---|---|---|
| 45 |  | And we can come back in and make it more real, right? |
| 46 |  | And here we know where this is, that's really just going to be over here in this way and |
| 47 | | to be coming here and then it's just going to start to turn in this way like this and |
| 48 |  | you're just going to get your jaw line over here, okay? |

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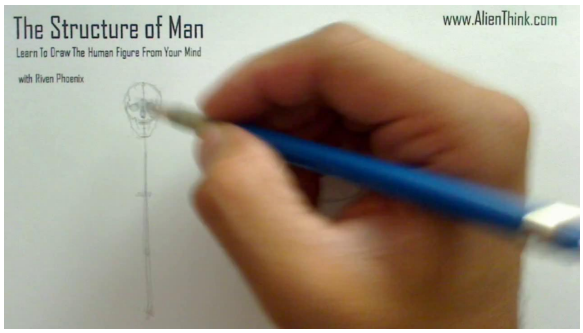
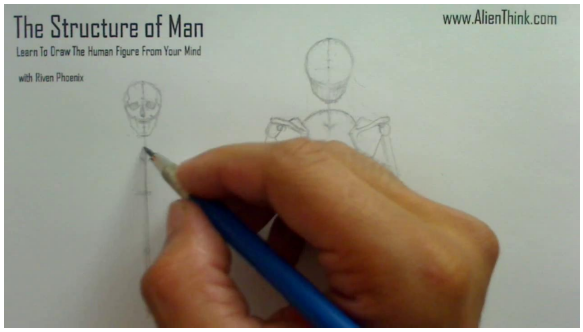
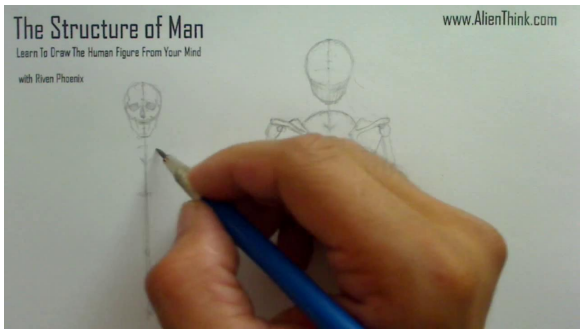
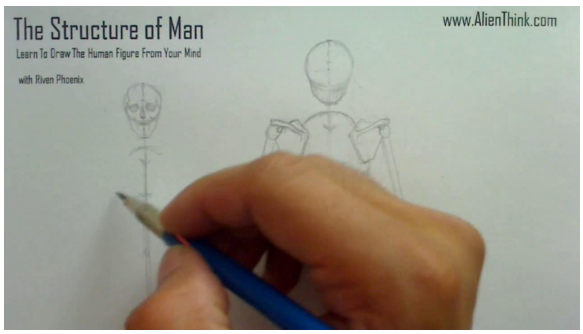
| | | |
|---|---|---|
| 49 |  | So once we have this, I'll come back and fix this up, okay, so here is where the clavicle |
| 50 |  | is supposed to be. |
| 51 |  | We know that the chest cavity is just going to be here, but we know it's really just half |
| 52 |  | of this over here like this, right? |

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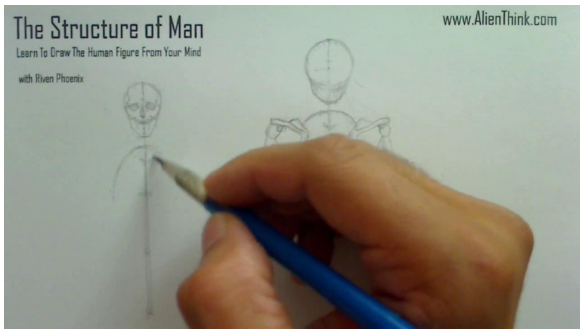
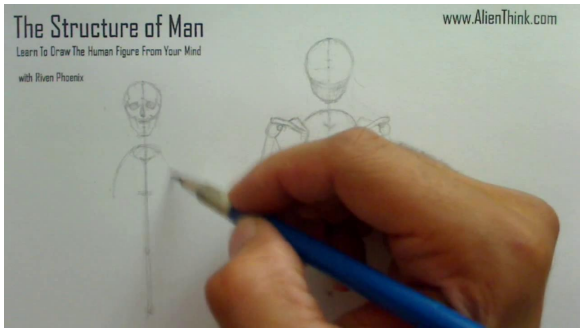
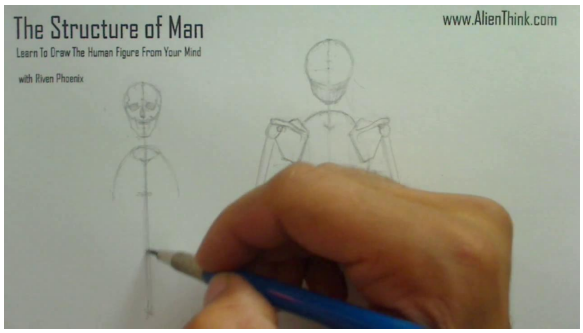
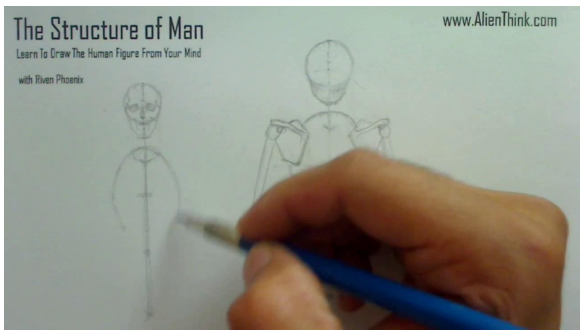
| | | |
|---|---|---|
| 53 |  | We know that this area here has to be, because the neck is going to be this big anyways, |
| 54 |  | we just have to do it this way over here, right? |
| 55 |  | And here is the navel, we know it's just going to come in this way over here, right? |
| 56 |  | So you can do like this different variations of it, right? |

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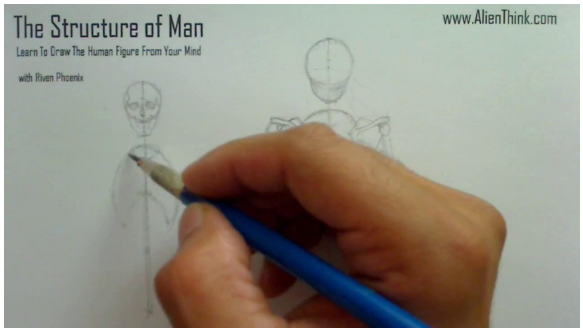
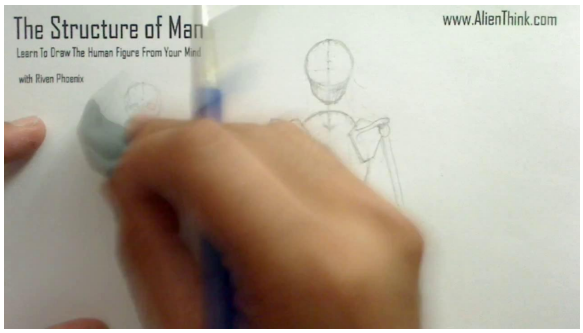
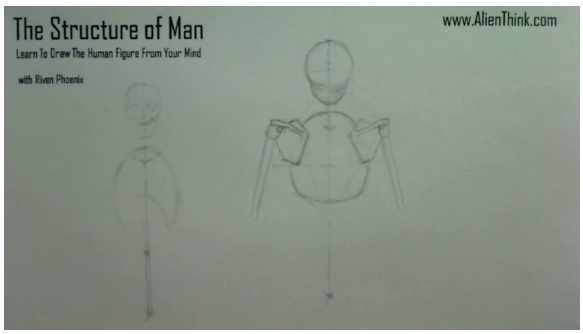
| | | |
|---|---|---|
| 57 | | This is the idea of in figure drawing about approximation, right? |
| 58 |  | So once we have this, now let's just clean this up so we can put the scapula down. |
| 59 |  | So here I'm just going to erase some of these lines here and come back in with our sharper |
| 60 |  | pencil and really just clean up some of these ideas here. |

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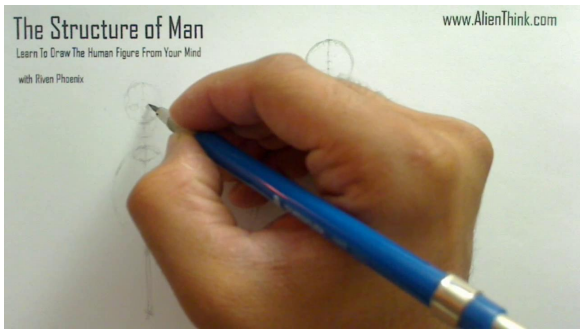
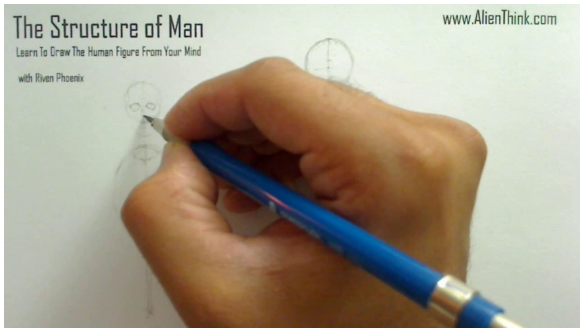
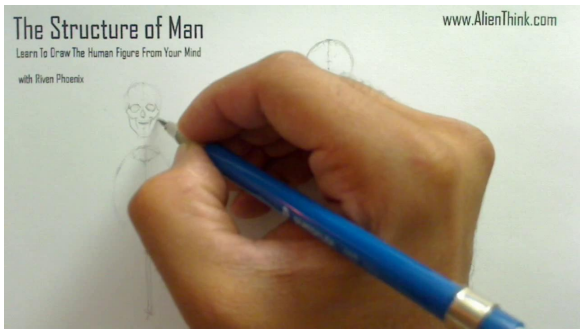
| | | |
|---|---|---|
| 61 |  | So here for the skull, we're going to do it this way here, right? |
| 62 |  | And just put these lines down, right? |
| 63 |  | So if you have access to an atomical books, right, you and look at, if you start looking |
| 64 | | at them, you'll see that by going through this course, you will begin to understand a |

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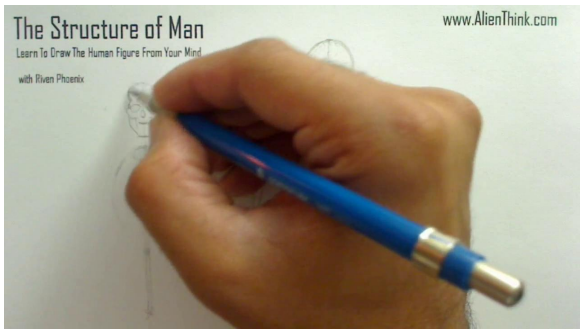
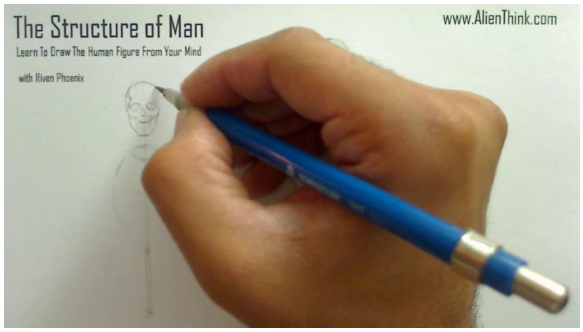
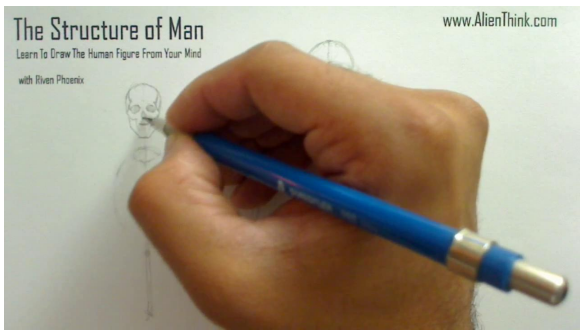
| | | |
|---|---|---|
| 65 |  | lot of them much more easily, right? |
| 66 |  | Because we've really taken the mystery out of what all those drawings mean and what all |
| 67 | | the different artists are stating in those books, right? |
| 68 |  | So if you start to look at what each artist talks about, how the, like how the skull is |

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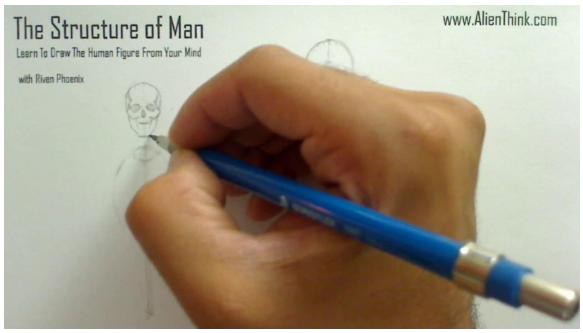
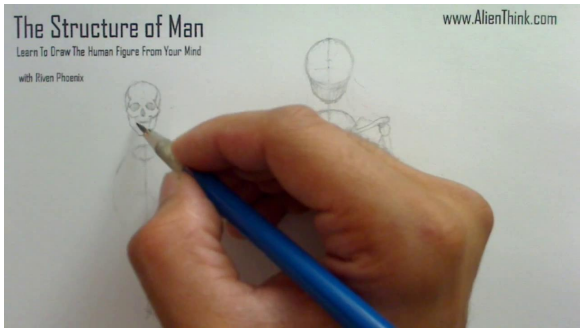
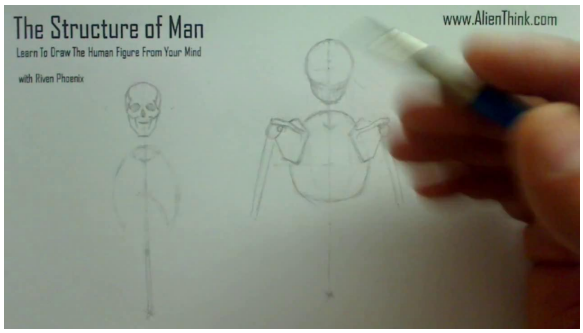
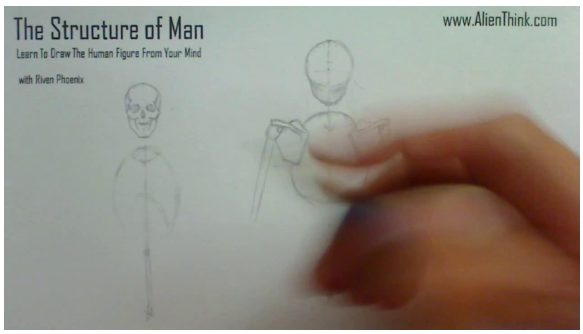
| | | |
|---|---|---|
| 69 |  | hard to understand it, they will start to state some facts about it, right? |
| 70 |  | So if you've just started figure drawing and you've looked at them, what would happen |
| 71 |  | is that a lot of the stuff that artists are stating might not make sense. |
| 72 |  | But now when you go back to it, you'll see that what they're saying is really based on |

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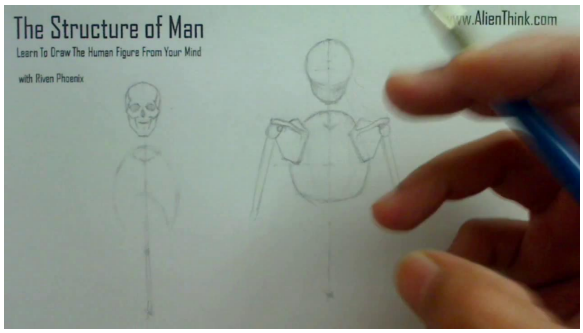
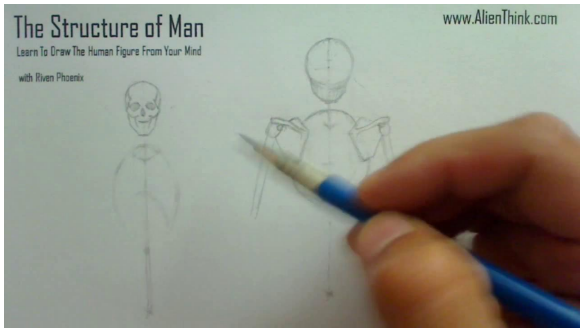
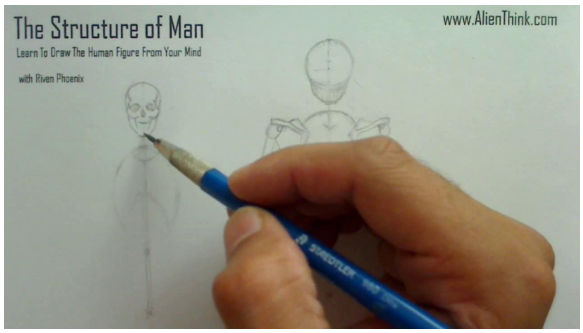
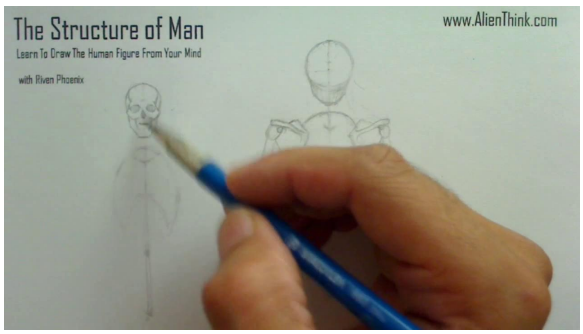
| | | |
|---|---|---|
| 73 |  | their research, too, like just like we are. |
| 74 |  | So it all makes sense, what they're basically, if an artist says that, yeah, if you take |
| 75 |  | the hype from the, let's say if there was a statement like this in a book, take from |
| 76 |  | the brown here and then divide it, you'll get the nose, they really, there's weight to |

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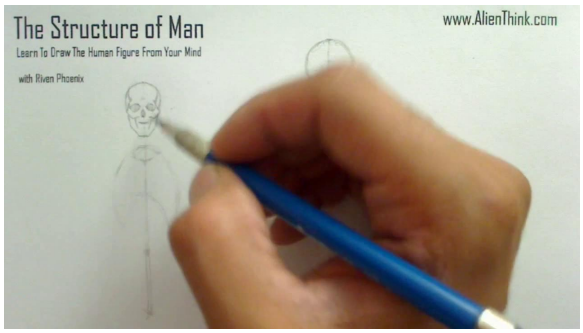
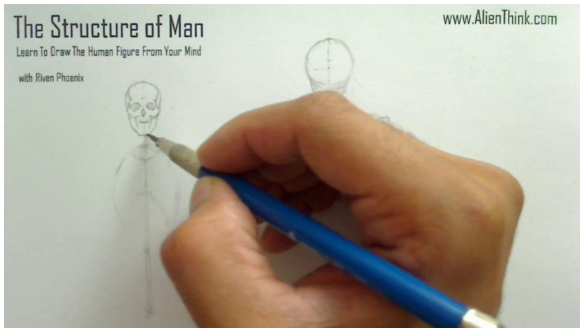
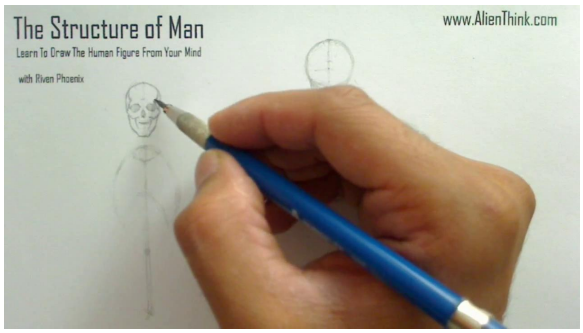
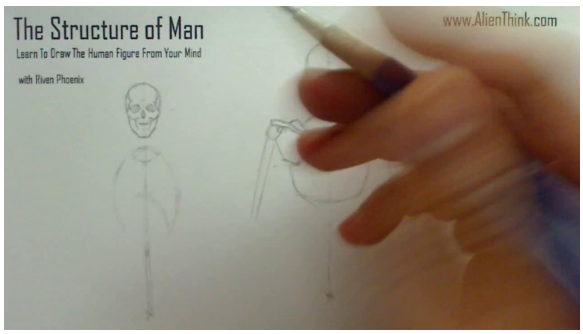
| | | |
|---|---|---|
| 77 |  | what they're saying, right? |
| 78 |  | So if you look at regiment stuff and burn whole guard books and dynamic anatomy and stuff, |
| 79 |  | you'll start to see that what he's saying, he's trying to give you years of experience |
| 80 |  | and he's wanting it down in sentences, right? |

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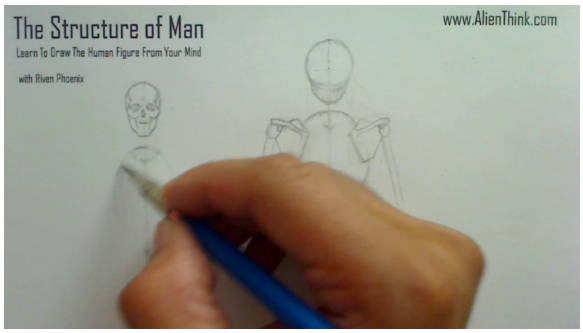
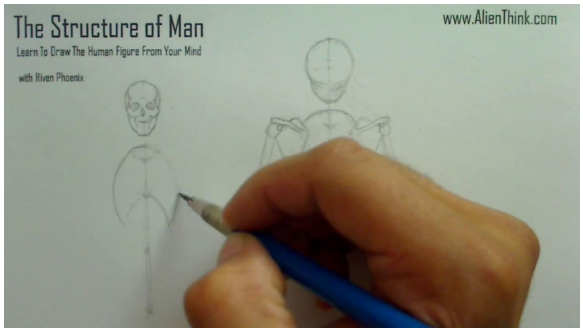
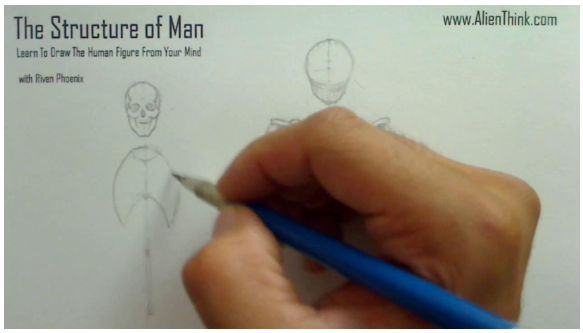
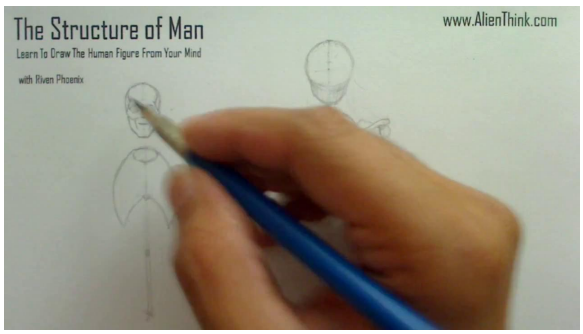
| | | |
|---|---|---|
| 81 |  | So here it's going to finish this off over here, just make like a little thing over here, |
| 82 |  | right? |
| 83 |  | So just keep it loose like this, anger, okay. |
| 84 |  | So now we already know how to do it on the, put them on the back. |

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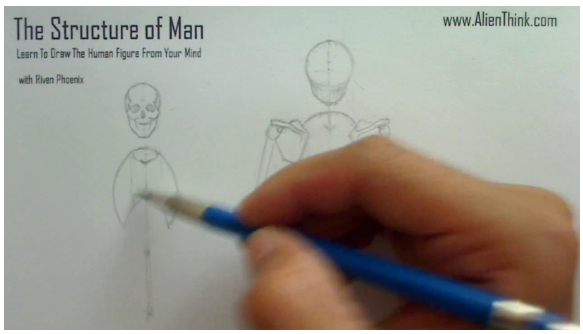
| | | |
|---|---|---|
| 85 | | So here is this is going to be a no brainer really. |
| 86 | | We know that the clavicle is going to be here. |
| 87 | | We can just look at this and say that, okay, I'm just going to remember this is the bottom |
| 88 |  | of the pack. |

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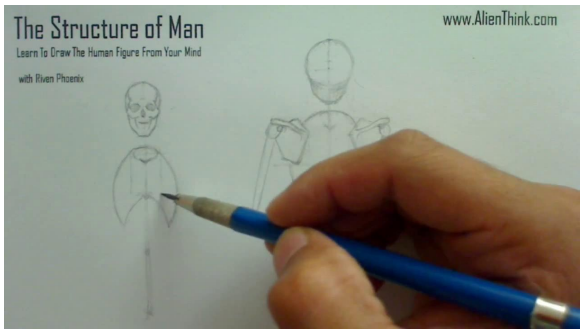
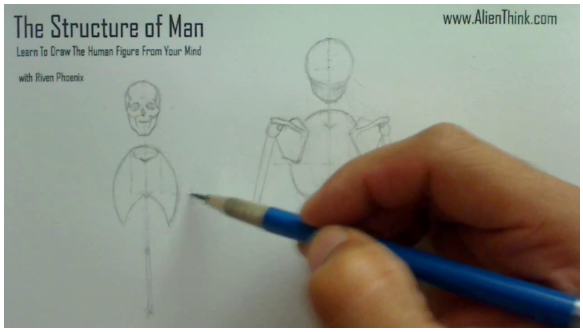
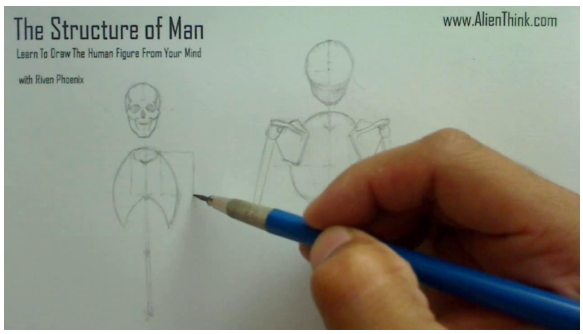
| | | |
|---|---|---|
| 89 |  | So I know that yeah, I'm just going to do it here and know that this is here, I'm just |
| 90 |  | going to add from here to here, from here to here, I'm going to add like a width over |
| 91 | | here and know really it's just going to be halfway over here, just like that. |
| 92 |  | It's got to fit into this box over here, right? |

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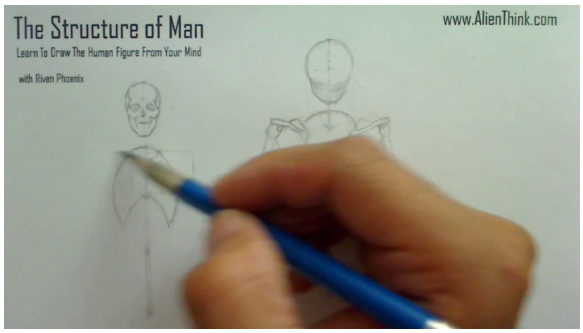
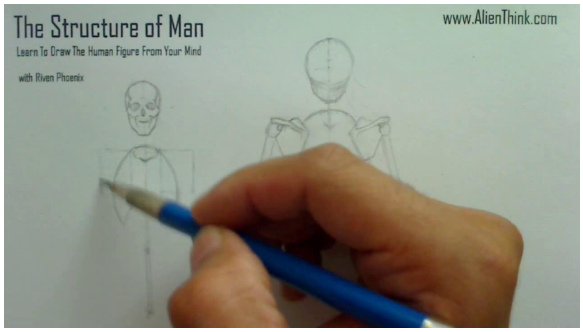
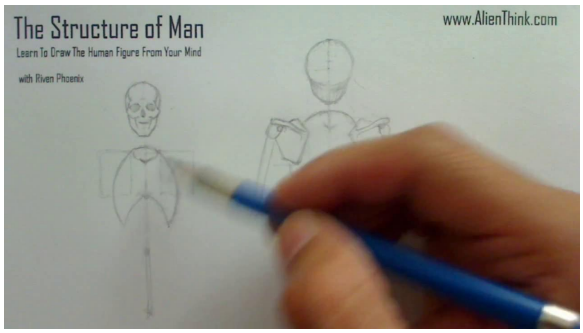
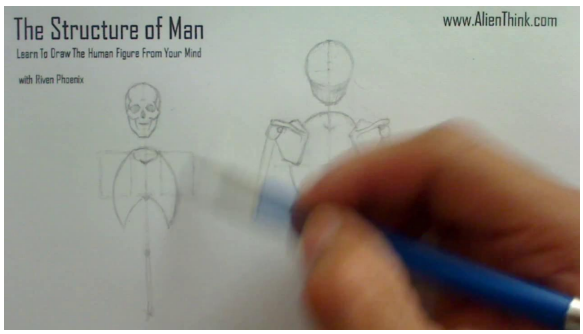
| | | |
|---|---|---|
| 93 |  | So you can just make a judgment call on the ratios and just look at this obviously when |
| 94 |  | you're drawing out the, in free hand, you're not going to be doing this because you don't |
| 95 |  | have to, right? |
| 96 |  | Our toolkit allows it does all this stuff automatically for us, right? |

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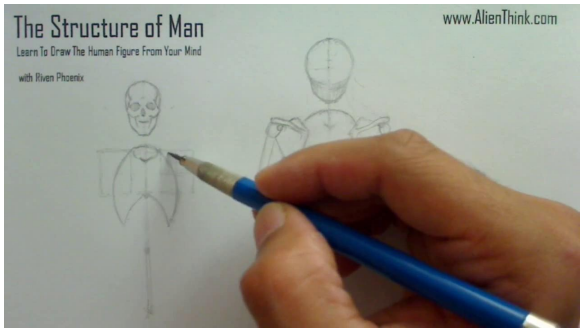
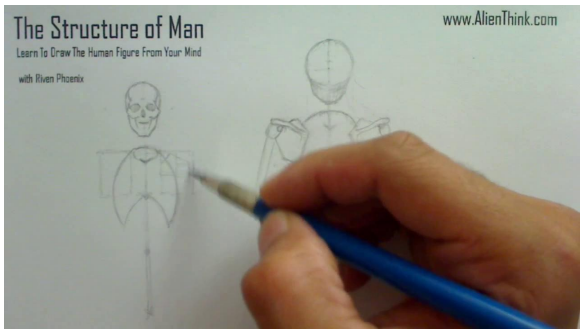
| | | |
|---|---|---|
| 97 | | So here, I'm just going to draw an X over here, right? |
| 98 |  | We already know how this is going to work out, it's going to be here, right? |
| 99 |  | Remember the nudge over here, right? |
| 100 | | So when you come in, you're going to go here like this, here and then you're going to have |

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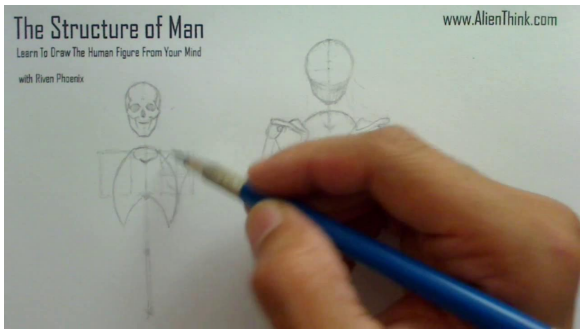
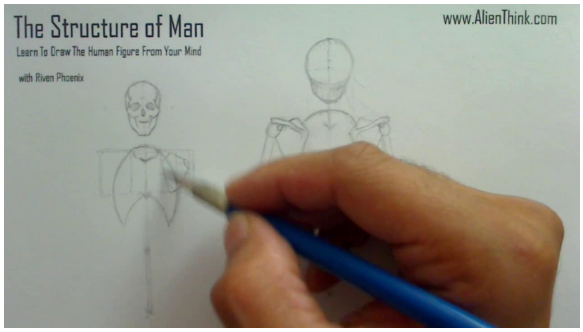
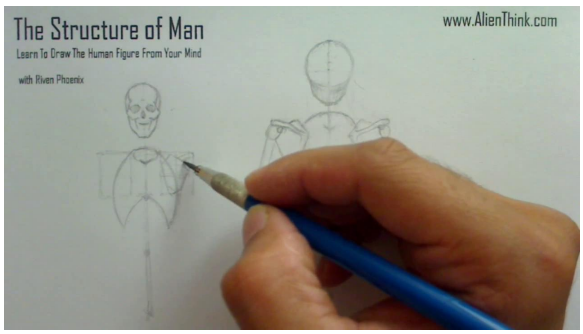
| | | |
|---|---|---|
| 101 |  | the, this line going in this direction, right? |
| 102 |  | So we don't even have to draw that out, right? |
| 103 | | And then here, we'll get the bone from the front over here and then you'll get like |
| 104 |  | this small nudge over here, okay? |

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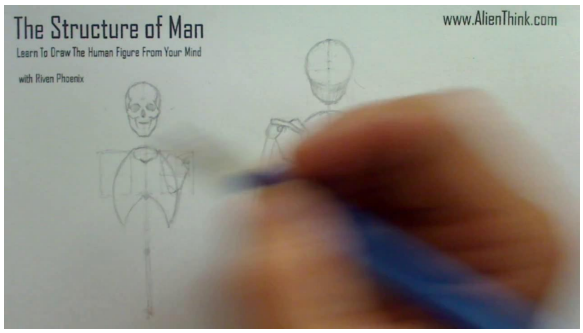
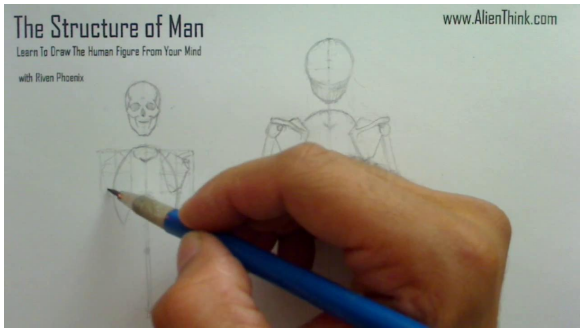
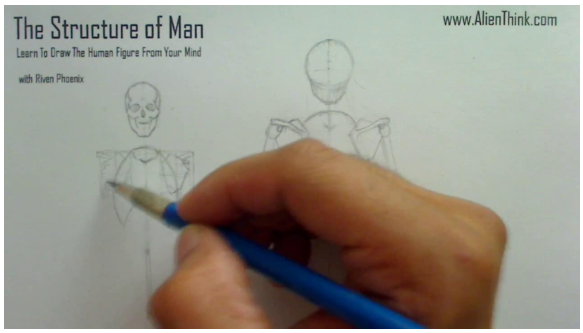
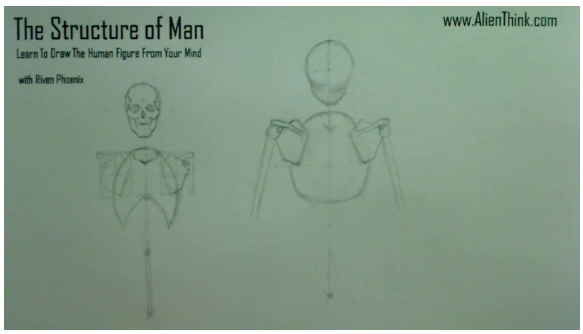
| | | |
|---|---|---|
| 105 |  | And then over here, it's the same thing, I'm going to draw it out like this, in the front, |
| 106 |  | you're going to get that line here and, and, and be done with it, okay, and over here, |
| 107 |  | I'm just going to sketch it out pretty fast, okay? |
| 108 |  | So once I've gotten this, I cannot erase all this stuff here inside, just have the basic |

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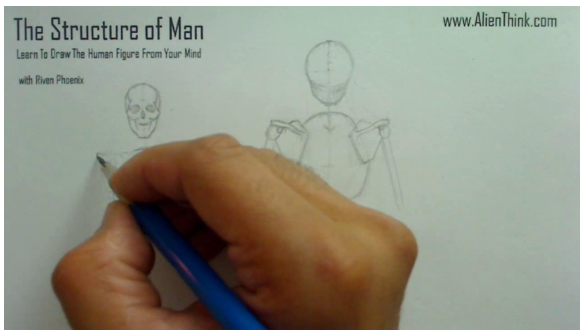
| | | |
|---|---|---|
| 109 | | idea is down now, right? |
| 110 | | So here, I'm going to make really my own version of the scapula over here, make it go like |
| 111 | | this and remember this is coming towards us, it's going to be a little out from here and |
| 112 |  | over here the same thing, right, you're going to get that bone over here like this, going |

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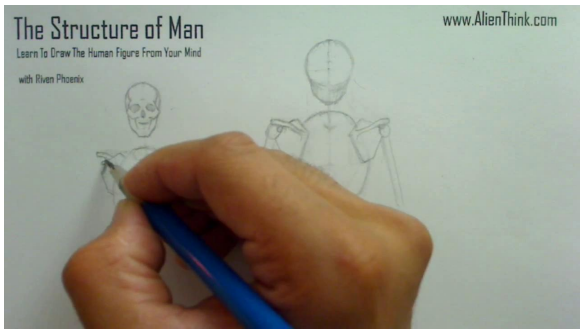
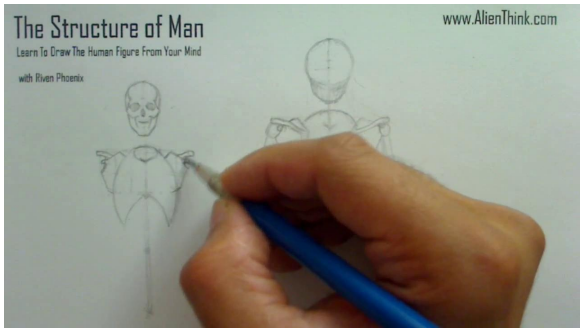
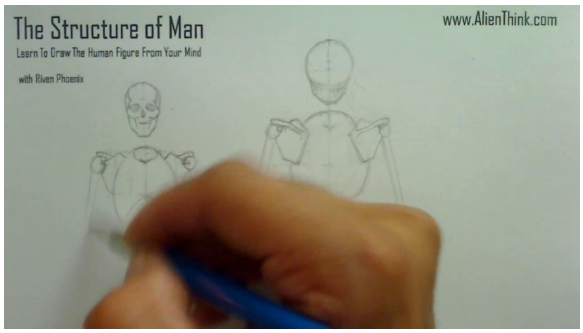
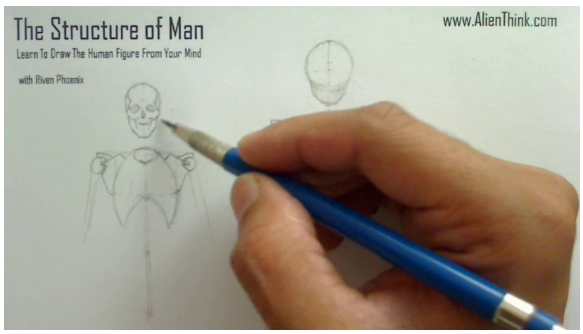
| | | |
|---|---|---|
| 113 |  | in that direction, right? |
| 114 |  | So here you can just even put that bone over here just for yourself, like this, right? |
| 115 |  | And now here is where I was talking about, the when you, when we start to get into the |
| 116 |  | muscles, right, this is that little nudge here and this is where your shoulder muscles are |

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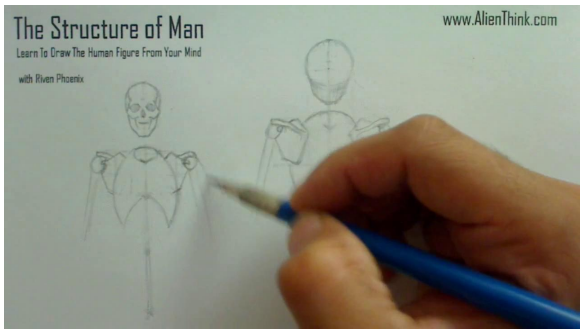
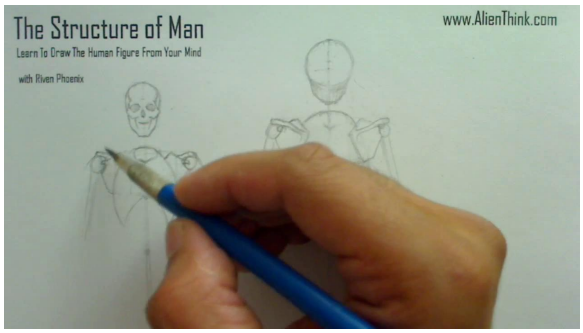
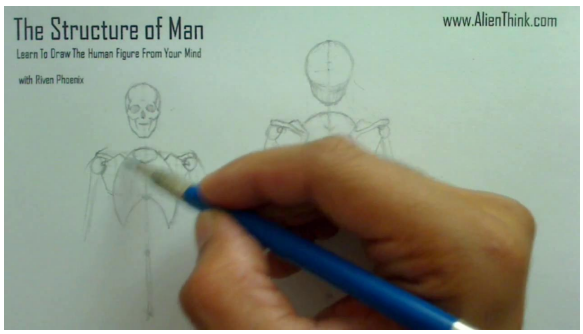
| | | |
|---|---|---|
| 117 |  | going to be, right? |
| 118 | | It's this little nudge here, it's a dip and then it comes, right? |
| 119 |  | And this is why all this information is going to matter in the end. |
| 120 |  | Okay, so I'll see you in the next lesson, thanks. |

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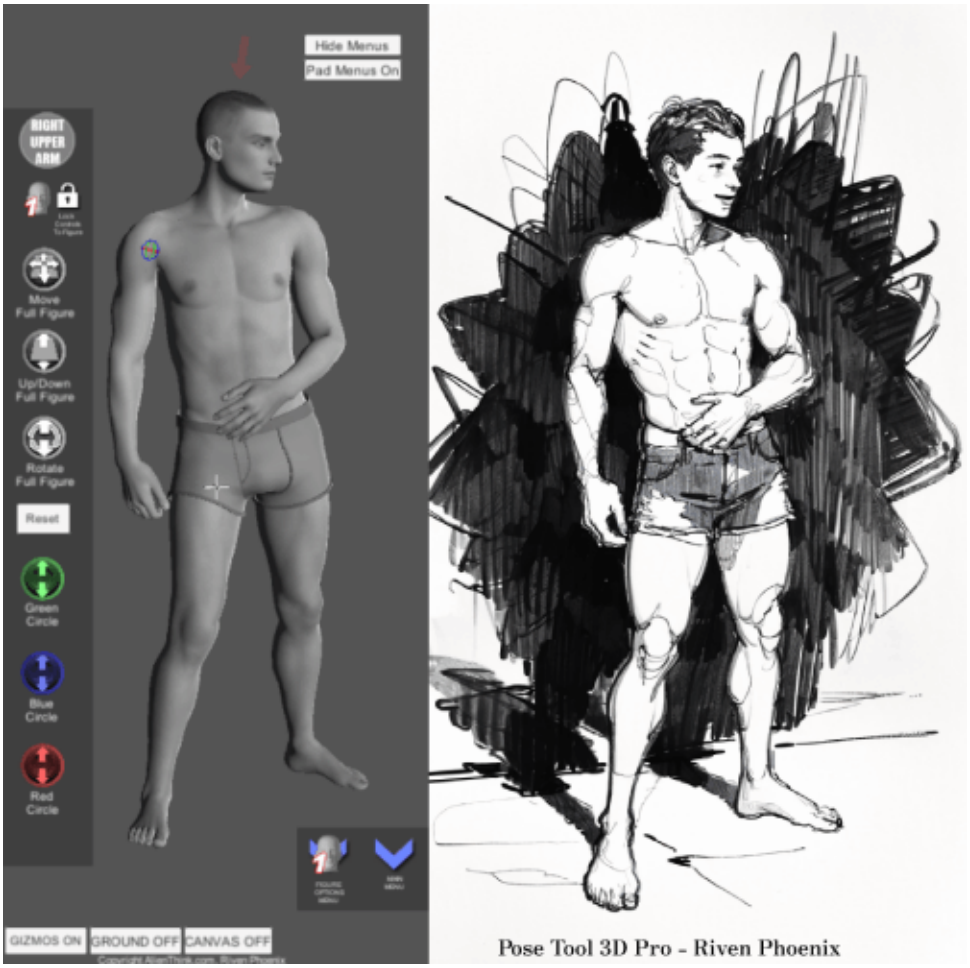


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